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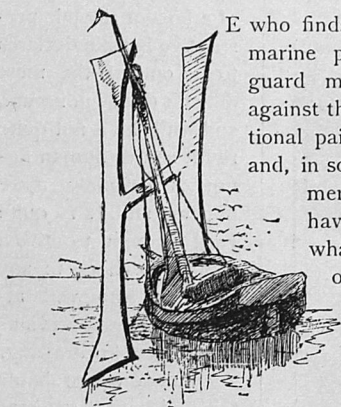
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THE ATELIER

MARINE PAINTING.

I.—MR. EDWARD MORAN GIVES SOME PRELIMINARY HINTS FOR PRACTICAL STUDY.



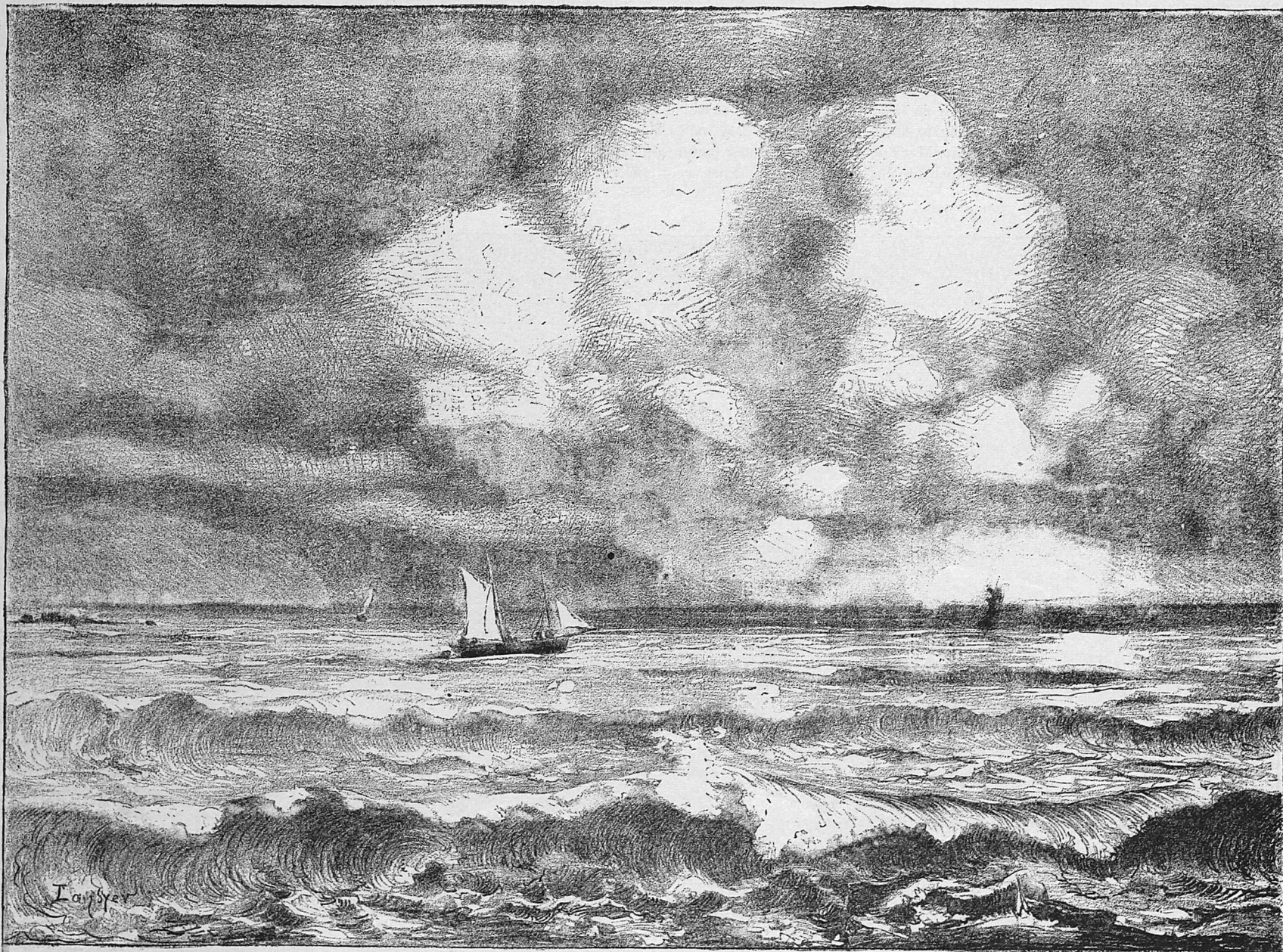
Who finds himself attracted to marine painting will have to guard more than any other against the influence of conventional painters of great vogue and, in some respects, of great merit. In Europe there have arisen two schools of what may be called inland or decorative marine painting—that of Düsseldorf and that of Fontainebleau. We may say that Weber, of whom an example is given herewith, represents the first, and Dupré, in his sea-pieces, the second. Both aim at decora-

be driving on the breakers in Lansyer's picture of the English Channel, reproduced herewith; such as is equally evident in the two English coast views by Mr. Emmanuel; again, in the sketch of the out-flowing tide at Saint-Raphael, and, indeed, in every good sketch of any large body of water in motion.

If amateurs could be expected to restrict their admiration to Turner's work, they would not be led in the wrong direction, and they might add most of our American marine painters; for, as a rule, they stick close to nature and rely on nothing less than scientific knowledge when direct work from nature is impossible or undesirable. It is not to be supposed that Turner's sketches of particular localities are strictly correct. I once took a lot of Turner's engravings of views on the English coast, and went with them, as nearly as I could judge, to the exact spots from which they must have been taken—at Hastings, Dover and other southeastern points—going out in a boat and rowing about until I found the right place. Well, the result settled all doubts as to his accuracy. He is very inaccurate—wilfully so. He would move a steeple from left to right of a given point with-

students and amateurs, and it is essential that they be directed to the right examples. I would warn them that the marines of Courbet and of Dupré, however fascinating they may be as pictures, are unsafe guides as compared with Turner or with painters of our own, such as Quartley or Burns.

In a practical article, I cannot dwell very long on this matter of influence, important though it is. But before leaving it, I will say that a teacher who is himself well grounded may use methods in instruction not unlike those followed by Dupré and Courbet in their studio work. The teacher must, however, be sure that he has his pupils well in hand. I had at one time in Philadelphia a class of amateurs, mostly actors—Mackay and Craik, the comedians were of it—and in instructing it I pursued a method which will strike many conservative people as being excessively bold. Yet the results attained by these men make me certain that with them it was the right course. I first taught them what may be called the purely decorative way of laying out a picture as a composition of spots or masses of dark and light. With a piece of charcoal I sketched in such a com-



THE ENGLISH CHANNEL. DRAWN BY EMMANUEL LANSYER AFTER HIS PAINTING.

tive effect, and Dupré often attains it in a remarkable degree, but at the cost of all but the most easily remembered facts. Weber shows the results of a certain sort of study of nature, but his wave-forms seem to be derived from the artificially agitated water of a wash-tub. His waves are thin, viscous, and give no evidence of an impelling mass of water behind them, such as is felt to

out scruple, but his changes were always possible changes; his knowledge of the forms of land and sea and cloud was so thorough that he could do pretty much as he pleased with them, and yet keep within the bounds of naturalness. I mention these powerful marines of Turner, because the work of accomplished painters will necessarily, and properly, have great influence upon

position on the prepared canvas before the class, paying no regard to any subject whatever, but merely aiming at a pleasant disposition and balance of the masses of black, white and gray. I then showed them how such a composition might be changed by a few touches into a figure piece or a landscape or a marine at will, provided one possesses the requisite knowledge. They

practised for a while, doing over by themselves what they had seen me do; and all soon showed a comprehension of what was implied in the lesson. The reader can for himself reduce the illustrations on pages 104 and 105 to compositions of this sort, and will then more readily perceive what I was aiming at. I next took a few colors, white, cobalt, yellow ochre and light red, in oils, showing my class how to produce grays from these colors, how to handle the brush and how to use pigments in giving atmosphere and color to their charcoal compositions. This, again, was copied by each in turn at home. I then reversed the light and shade of the composition, showing that the principal forms remained the same, though the effect was different, added other colors, one by one, showing the best use of each, and so on for ten lessons. This gave my amateurs a perfect command of ten colors, of their brushes and a knowledge of what to look for—that is, what is picturesque and paintable in nature.

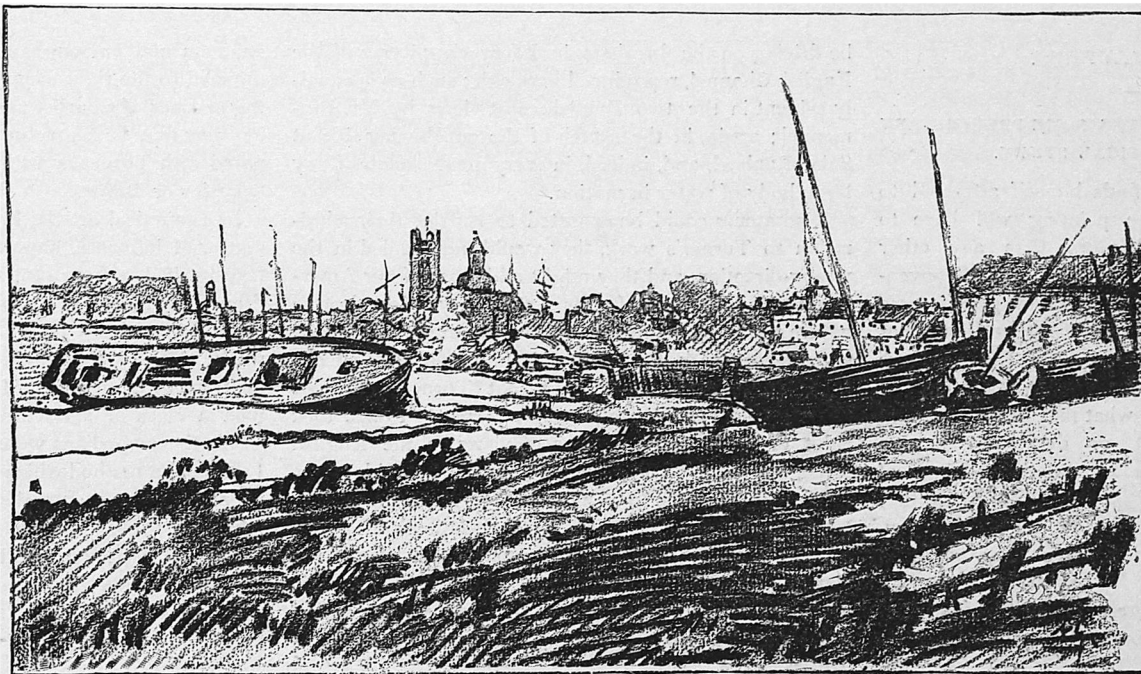
Beyond what can be taught in this way, everything depends so much on a man's individuality that it is slow work unless he "has it in him," and supererogatory work in that case. Indeed, a man's individuality is likely to show itself distinctly, even in the first copies. Mr. Mackay, who was a very conscientious student, displayed this

as well as conscientiousness, and observation of the sort that goes to make a painter.

Every member of the class on going to nature, after having been through the above course, knew at once what subjects to choose and how to treat them. It is in these two points that amateurs and students working

man without knowing himself, or giving any evidence by which others may judge, as to his artistic capacity. In the case of grown people, who cannot give their whole time to the study of art, it is absurd to devote four or five years to preparatory studies, without first making sure that they have received any artistic endowment

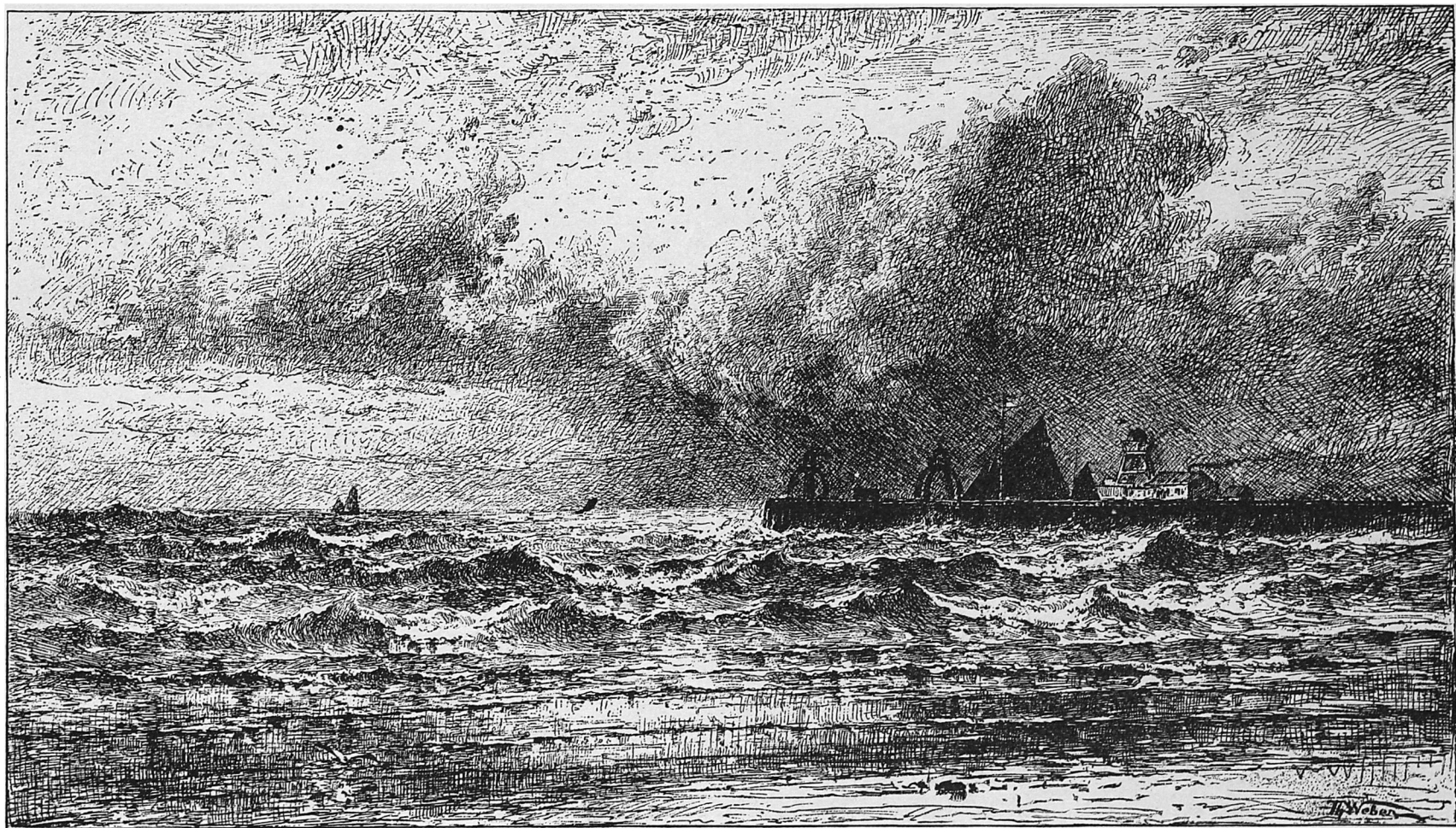
from nature. That question answered, a man may make great progress in drawing indoors, and should do so before he attempts anything at all difficult out-of-doors. The drawing of the bow of a boat or sloop in perspective Ruskin declares to be one of the most difficult things in nature, and while he is not quite right, as the human figure is certainly more difficult still, it is quite hard enough to give a serious set-back to any amateur who will attempt it without previous experience in drawing. Such a one will probably fail in his first attempt to copy the summarily executed sketch of boats and shore here given. He would find it immensely more difficult to get anything as good as this sketch in working



CRAYON STUDY OF BOATS AND SHORE.

by themselves are most likely to make mistakes. They attempt too much—long ranges of distances and complicated forms, of which they do not know what details to leave out. My pupils, having been shown beforehand what constitutes picturesque effect, were not troubled in this fashion. They were placed at once at the foot of

from nature. But even if he has not the advantage of being able to learn drawing from casts and the life under the eye of a teacher, he can prepare himself for marine sketching and for landscape work generally in his home, by making careful studies of common objects, such as cups and saucers, chairs and tables, and later, by study-



THE BEACH AT OSTEND. DRAWN BY TH. WEBER AFTER HIS PAINTING.

trait of his in a curious way. In one of the sketches made for the class, I had left a patch of bare canvas in a certain place to stand for something—a piece of beach, I think. Mackay, finding that his canvas was not exactly of the same tint as mine, colored it by a transparent glaze so as to match. It showed observation

the ladder, and had nothing to do but mount, while most others spend years in searching for this beginning.

I shall not be taken to mean that this little course in composition and handling is all sufficient. Drawing is necessary to any progress beyond the first steps just described. But a man may become a very good draughts-

ing irregularly-shaped things, as stones and fenceposts.

The intending marine painter may pursue, with advantage, another line of study indoors. He may study from any of the books specially treating of the subject, or out of a cyclopædia, the various builds and rigs of

vessels of all sorts, from the cat-boat to the man-of-war. It is of great importance that he should "know the ropes" as well as a seaman. It is not difficult to master the anatomy and rig of every vessel sailing in the waters near one's place of residence. Some may be local, and perhaps may not be found in the books, but something like them will be, and after one has acquired a knowledge of the principles, it is easy to understand any rig, however eccentric. These local peculiarities are, indeed, very interesting, as they always have something to do with the character of the shores and the nature of the prevailing winds—other things which should be studied very closely by the marine artist. For these purposes, he should also accustom himself to making short voyages in coasting craft whenever he may get opportunity. He need not expect to be able to sketch much, but he will observe a great deal that will be of the utmost value to him.

So armed with a knowledge of his means and of what to attempt, and with enough practice in drawing to enable him to tackle objects which must be correctly outlined, the amateur may go to nature with some hope of bringing back a comprehensible report. Still, at first he should confine himself to very simple subjects. He should select a bit of beach, with a rock or two, overhung with sea-weed, and a pool of tide-water—a subject to which I will return; or a strip of sand with waves tumbling in, under a gray sky; or merely an old post or bit of broken wharf, like the view off Ryde, Isle of Wight, by Mr. Emanuel, or a few lobster-pots. He certainly should not try anything more complicated or requiring more drawing than the study of boats and shore already referred to.

The best material to use for these studies of form is a black lead-pencil, and Fig. 7 shows just how to use it. It is seldom advisable to try charcoal out-of-doors on the sea-shore. Anything of a strong wind is liable to blow away much of the material. The same objection applies to pastels, and both in the hands of students lead to careless work. Their accidental broken touches, so useful to the artist, are apt to be misleading to the amateur, who at home sees in them more than he meant when he made them. It is better to make an accurate, though summary statement—one which may be relied

on so far as it goes. As for color, a few written notes, if one knows exactly what tints he means by them, will be of more value than pastels, which are likely, in the present instance, to give neither true form nor true color. A few light washes of water-color over the pencil may be

MR. FRANK L. EMANUEL, whose clever pen drawings we have introduced among other illustrations of Mr. Moran's remarks on the study of marine painting, is one of the most promising of the young English artists in Paris. Fresh from the admirable training he received

in London at the Slade School, under the famous Professor Legros, where he took honors for studies of the antique, landscape painting from nature, modelling and etching, he went into the Parisian schools with an unusually good equipment. He is now one of the first students in the atelier of Bouguereau; for although his strongest bent is toward marine painting, he is by no means wedded to it, and has shown at the Salon work of decided merit in portraiture and in figure composition. Mr. Emanuel, who is now only twenty-two years old, in 1884 took the first medal for figure drawing at the Slade School, being the youngest winner of that honor on record. With all his talent, he is modest and hard-working, and his friends, doubtless, will not be disappointed

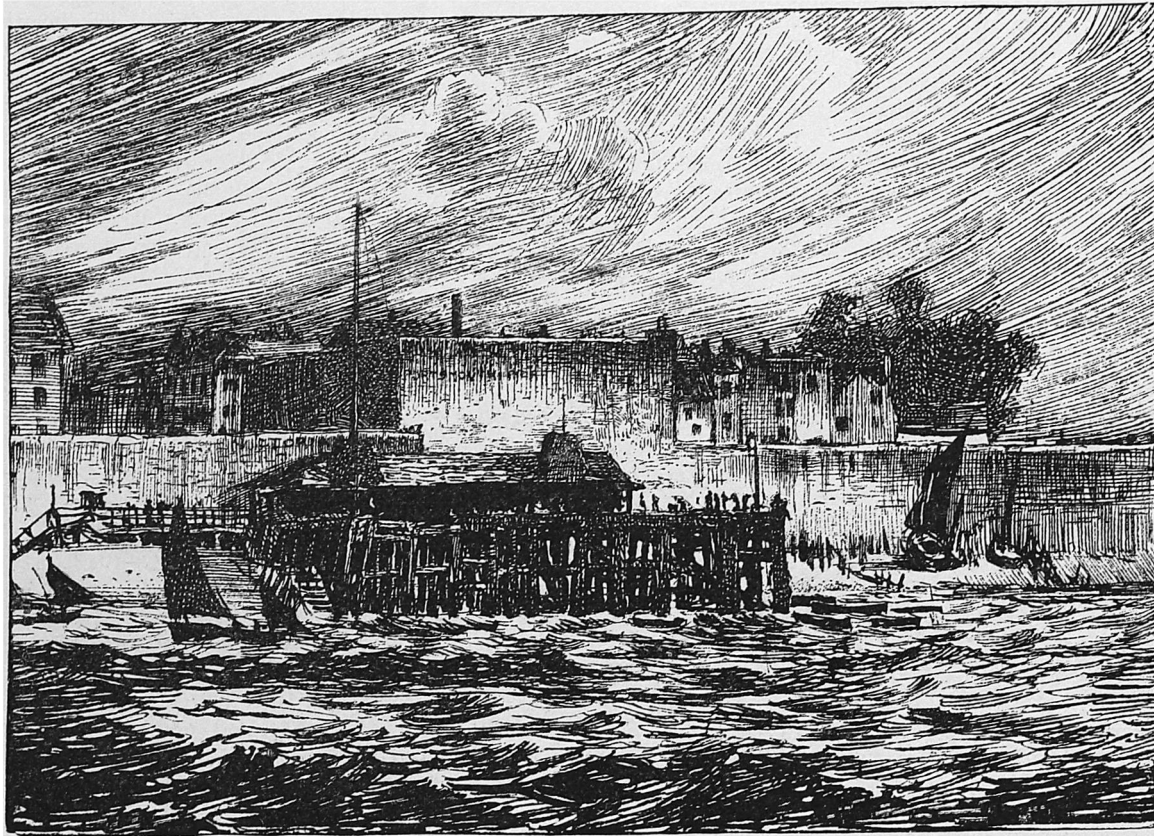
in expecting much from him in the near future.

IN a newspaper clipping before us we read that cut flowers may be preserved fresh for a long time in the following manner: "Get a glass shade and place it on a non-porous vessel to form a stand; put water around

the bottom to keep the shade air-tight, then procure fresh cut blossoms, put them in water immediately, drop into the water in which the flowers are placed a small quantity of spirits of chloroform, and place the shade over them at once. The flower thus treated will keep fresh for months, but one should hardly expect they would be in a very fresh condition after their four weeks' confinement, but the new preserving process is worth trying. Care should be taken to have all in readiness. As soon as the chloroform is put in, place the shade over them, and water should be always kept around the bottom. A large soup plate would do for this."

Flower painters may find the ex-

periment worth trying. As we have pointed out before, most flowers can be kept fresh for several days by cutting the ends of the stalks while they are in the water. If the stems are cut out of the water, the air strikes the open pores and the death of the flower is hastened.



VIEW OF RYDE, ISLE OF WIGHT. PEN DRAWING BY FRANK L. EMANUEL.



ON THE SOLENT, ISLE OF WIGHT. PEN DRAWING BY FRANK L. EMANUEL.

work. They also fix the pencil, and for that reason should not be applied until after all necessary corrections are made. Crayon I discard, because with it no correcting can be done.

EDWARD MORAN.

(To be continued.)

LANDSCAPE PAINTING IN OILS—MARINE VIEWS.

III.

HOWEVER alluring we may find the lake regions and the river valleys, when we reach the sea, we feel, to some degree, what Balboa did when he discovered the Pacific and took possession of its mighty waters and all its coasts in the name of his sovereign. We wonder if we shall ever be able to convey to others the faintest idea of what we behold—how utterly inadequate our humble array of colors seems!

Shall we trust to our first inspiration, or shall we wait and watch until our senses have become more familiar with these impressions? What revelation is this? We have not been conscious of any atmospheric changes,

a shore that is without much irregularity; but in case of an obstructed outlook, the water will be somewhat triangular—a form which is not likely to produce an agreeable perspective effect unless it is treated with a great deal of skill. The parallel view would be safer for a beginner.

Until considerable experience is gained, it is best to work in the early part of the day only, as the sky and general atmospheric effects are less liable to sudden change.

Leaving all incidental features out of consideration, we have two surfaces to paint—the great concave one above and the plane one below. The latter would be slightly convex if we could take in enough of it; but our allowance of it may be regarded as a plane. Do not finish the sky abruptly at the line of the sensible horizon,

the wonderful greens and blues of the deep sea; there is the sparkling spray that is lashed off from the surging surf as it dashes on the beach; and the clear, colorless water that is left by the receding waves to spread itself out upon the sand and glide back in its own way. Sometimes the whole expanse will be so calm that, only for the long smooth rolls which hint of the power beneath, it is like one of our big ponds.

Be careful not to exaggerate the intensity of the color, and yet do not be afraid to paint what you see, be it ever so remarkable. If nature makes some new revelation to you, be thankful, and note it faithfully.

A great part of the time everything will be of a cool hazy blue—early morning is the time to look for warm, rosy light. Positive outlines may be laid in at any time and kept in readiness. Then, as we become well ac-



"THE END OF THE TEMPEST." DRAWN BY EMMANUEL LANSYER AFTER HIS PAINTING.

(SEE ARTICLE ON "MARINE PAINTING," PAGE 101.)

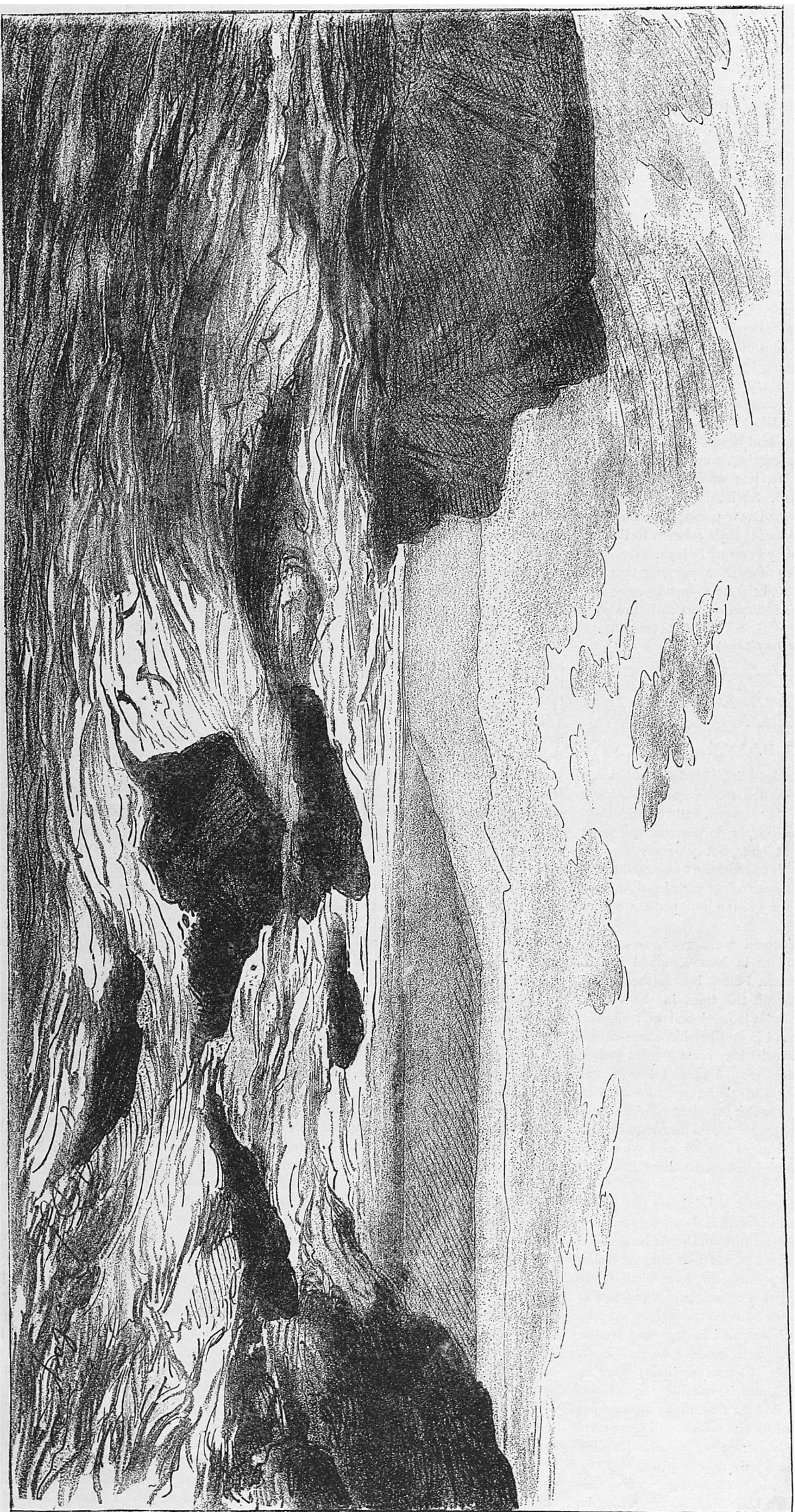
and yet how different the whole aspect! The waves are no longer blue, but green! And the light that seems to be lowered and diffused over the distant undulating surface—where does it come from? Will this last, or will it give way to some other mysterious influence? Let us take time for calm observation, as each succeeding hour and day varies the phenomena.

Where the coast is bold, some particular features are likely to strike us, and it is not difficult to decide as to what will be most available for sketching; but with a low, monotonous coast, long stretches of sand, lines of drift, stones and green sedges, there seems little choice. We must trust to getting pleasing effects in a parallel view, or look for a bend or point that will give foreground and middle distance in an oblique view. Perhaps this will jut out far enough to show a line of sea beyond it again; and if it presents some elevation as it extends back, better still. An oblique view may be taken from

but carry it thinly below, that the stronger tones of the water may soften kindly into it. If the position of the observer is elevated enough to bring this line nearly to the middle of the canvas, the most distant water seen would be so far from the eye that it would seem almost as smooth as the sky itself; although, near at hand, the waves might be running ever so high. The least undulation that the brush gives far out on the surface will be very apparent; and force must be expended very gradually, else it will demand more space than can be afforded to display itself in the foreground. If there are white caps, they must not be made to look like small sail; they must begin almost imperceptibly, and increase in size as they come forward to form the crests on the nearest waves.

The palette for marine painting is so varied that it may be said to involve everything that the combined effects of fresh water have ever suggested. There are

acquainted with the locality, we can judge pretty nearly as to what wind and weather will produce the most desirable effects, and so anticipate favorable conditions. If we begin to paint in the obscurity of the dawn, we have the broad masses that we desire, and the increasing light will soon reveal all the detail that we are to make use of. Previous observation will have shown us at what height the sun is likely to give the best effects, and we must gauge our time accordingly. What would seem to be a corresponding opportunity in the evening calls for a reversion of our method of working, as evening light gives us broad masses last, and details that were in our way when we did not want them. With our morning landscape we can continue as long as it grows more beautiful, and when all our rosy mist is dispersed by the glare of day, we can suspend and wait for another favorable morning. It will be found that morning effects



OUTFLOWING TIDE AT SAINT RAPHAEL. CHARCOAL AND PEN DRAWING.

(SEE ARTICLE ON "MARINE PAINTING," PAGE 101.)

are more frequently repeated than evening effects. When time is limited and practice is the main object, work at any hour. High noon, which in perfectly clear weather gives, in most places, but very prosy effects, may, when it is overcast, give rich color and fine light. Let us take, as an example, a single study made under these conditions. It has little light in the sky save that from a large semi-circle at the top of the canvas where a noon sun is merely suggested. Hence the pale yellow light that touches two or three faint lines of cloud near the lowering horizon passes slightly over the great expanse of rough sea, and then does its utmost to brighten up the central breakers that are pouring themselves out upon the beach. Here, upon a warm undertone, the sparkle and spray and sharp darting light give the keynote to the picture. On each side—it is a parallel view—the foaming crests of the high lifted waves cast their lines of shadow beneath, and their thin, vertical surfaces show a beautiful olive transparency, while blue reflected lights complete the harmony. A little object far out on one side attracts attention and sympathy—it is a tossing brig that may reach port, and may not. Here we have no picturesque coast, nothing but a straight line of sand beach and the boundless sea, yet it makes a study that is very pleasing and full of suggestion.

Until some experience is gained, anything like the above would seem vague and bewildering; and where natural bold features are wanting, some part of a coast presenting tangible objects, like wharfs, old buildings and vessels, may be chosen. Such things, in themselves, require, first, due regard for linear perspective, and then clever imitation; but expressing their relation to the sea and bringing all in harmony is no petty task.

Study all good examples of marine painting that are accessible, study the old and the new—not to copy, but to compare other people's interpretations of nature with your own.

H. CHADEAYNE.

(To be continued.)

PAINTING WILD FLOWERS.

II.

THE teasel (*Dipsacus sylvestris*), although not belonging to the same family as the thistles, mentioned last month, is equally suitable for screens, and requires similar treatment. The fine purple flowers on the large heads never bloom all at once, but progress in rings, and leave a fine honeycomb appearance to succeed them. The long pointed bracts surrounding each head and the candelabrum-like structure of the tall plant are very striking.

The trumpet flower (*Tecoma radicans*) figures as an old-fashioned cultivated plant in New England and in several northern and western States, but farther south it may be found climbing on the trees in the woods. The long funnel-form corolla is five lobed and slightly irregular. The peculiar red is produced in water-colors and in oils by carrying scarlet lake upon Naples yellow and cadmium, and shading with Vandyck brown and brown madder. Ordinary neutral tint may be used in finishing. The rootlets by which the plant climbs should be made as apparent as possible. They require raw umber and black, with Naples yellow and white for light. The large compound leaves contribute much to the rich effect.

The virgin's bower (*Clematis Virginiana*) is a pretty vine for decorating while in bloom, and still more showy when in fruit. The clusters of flowers should be relieved by a neutral background, and in oils two oblongs crossing at right angles will represent the four small white sepals, when some suggestion of stamens is touched in at the intersection. In water-colors the petals may be developed by perfecting leaves and background around them, using terre verte and rose madder for half tints.

The sweet pepper bush (*Clethra alnifolia*) may be obtained in large branches, and is suitable for screens. In oils, the small white flowers that make up the long racemes should be painted on an undertint of terre verte and raw umber, and in water-colors a corresponding tint is used to develop the flowers. The pistils and stamens require, respectively, light chrome green and cadmium. Neutral tint, with a little Naples yellow, may be used freely in finishing.

The wild carrot (*Daucus Carota*), which is the commonest of meadow and roadside flowers, is remarkably delicate and beautiful. It wants a background that is dark enough to relieve the fair umbels. When the

bristly stems are placed, a dark purplish tint should be thrown in where the centres of the umbellets are to come. For oils, touch in the white with a large bristle brush, adding Naples yellow, vermilion, and rose madder, where the young flowers are creamy and pinkish. For water-colors it is only necessary to complete the green involucre and give the white what tinting it requires. Some of the umbels may be turned so that they present a narrow oblong only, and others may show the delicate green lines of the under side. The old ones that are in fruit are concave, resembling birds' nests, and require the umbers and Siennas, with warm lights. The fine feather-like foliage should be put in with large brushes and touched up with small ones.

The climbing hempweed (*Mikania scandens*) is a beautiful vine for decorative designs. Its flowers, which grow in panicles, require large brushes and plenty of delicate neutral shade. Naples yellow, scarlet vermilion and rose madder will give to white the pale warm pink that suits the local color. The reddish stems and the long pointed leaves are of themselves ornamental.

The arrowhead (*Sagittaria variabilis*) is very desirable for decorating articles like small frames. It should be relieved by a warm neutral background. Neutral tint, with a little lemon yellow, may be used for shading the three concave petals. Raw umber and raw Sienna will shade and round up the little mass of deep chrome stamens. The large sagittate leaves may be put in with very effective light and shade.

The common mullein (*Verbascum Thapsus*) is desirable for high folding screens. It will not admit of any strong greens; blue black, with yellow ochre for the darkest and yellow lemon for the lightest, will be found to answer better than the prepared greens or blues and yellows. The whitish, woolly appearance is given in water-colors by applying light washes of Naples yellow and neutral tint; in oils, by spreading Naples yellow and white thinly on the palette, and dabbing from it to the surface of the leaves with a large bristle brush held upright. Light neutral is used in the same way on the half tints and black on the shadows.

The staghorn sumach (*Rhus typhina*) in fruit is another fine thing for folding screens. The branches should be turned so that the large crimson clusters group themselves effectively, and so that the long compound leaves show to advantage. These, with their rosy stems, will clothe the woody branches and help to relieve the fruit clusters. If the latter present some irregularities, they are more pleasing than when perfectly solid. In oils, form them first with brown madder, then brighten them with scarlet lake and rose madder. A little vermilion may be used where the light is strong, with Naples yellow and white for high light. Cobalt, terre verte and white are needed for half tints. In water-colors, wash scarlet lake on for local color and work brown madder in interstices and shades.

The numerous species of golden-rod (*Solidago*), perhaps the most abundant of our autumn flowers, are very similar in appearance. Whatever kind may be selected for painting, peculiarities of structure are easily copied, and the application of color is much the same for all. In oils, there must be a warm shadow tint worked in first, as for foliage. From the main stems the flower stems should be carried out, and the general form of the flowers laid in with raw Sienna. Where there are dark shadows, raw umber, and even bone brown may be added. Next, whatever green shows along the stems and below the flowers may be touched in and finished. Next the local yellow may be applied. Usually, the chromes are not too bright. They may be modified with pale cadmium or king's yellow; and Naples yellow, lemon, and white may be used for the lights.

For water-colors wash in the lightest local yellow first, then shade with cadmiums, the Siennas and umbers. Finally work in the green along the flower stems. The leaves are not showy, but sufficient to clothe the long warm-tinted main stems. Golden-rod is very beautiful as an out-door study; its rich yellow harmonizes well with autumn landscape.

The New England Aster (*Aster Novæ Angliæ*) is complementary in color to golden-rod, and if we wish to combine flowers at all, no two could be more happily chosen. The stout stems of the aster should be arranged so that their large and numerous flowers will cluster in the strongest part of the study. Both in oils and in water-colors the brilliant purple rays require French ultramarine and rose madder, while the rich yellow centres are laid in with cadmiums and encircled with burnt Sienna. By carrying the brush from the extremi-

ties of the rays to the centre, one is less likely to throw the flowers out of drawing.

The common milkweed, or silkweed (*Asclepias Cornuti*), flowers in midsummer, but it is most effective in autumn, when its large follicular pods burst and throw out masses of silky white hair, decked with bright warm-brown seeds. The pods need a light, subdued green, like that which lemon yellow and blue black produce. Their irregular wrinkles may be marked with raw umber. Only small portions of the masses of white should have any solidity, the rest should fly off in semi-transparent silky smoothness. The white may be warmed with Naples yellow and shaded with burnt umber, black and Vandyck brown. The shaded sides of the seeds require Vandyck brown and the light sides thin burnt Sienna and cadmium. The few leaves that are remaining on the stalks will be perfectly dry. The umbers and Siennas will give their local colors; then with light neutral on the half tints and Naples yellow on the lights, they may be made quite as effective as green leaves.

Virginia creeper (*Ampelopsis quinquefolia*) is another plant that is most interesting when in fruit, and there are no leaves that take on more beautiful brown and crimson tints. These may be laid in with a very free brush, whether in water-colors or oils. The brown tints depend much upon the Siennas, which may be varied by introducing the greens with rich yellows, such as Indian and cadmium. Vermilion should be used but sparingly on bright edges, after the madders and lakes have given the crimson surfaces. The berries require French ultramarine and blue black, with a little light neutral brought up against the high lights.

The fringed gentian (*Gentiana crinita*) is a universal favorite, being so delicately beautiful, and yet coming with the cold winds of autumn. Some curving grasses go well with its straight slender stems. French ultramarine is the blue that it requires, and a little rose madder may be added for the more violet-like hue. For the inside of the tubes use lemon yellow. The green of the larger leaves of the main stem usually merges into color as warm as the siennas and Indian or light red.

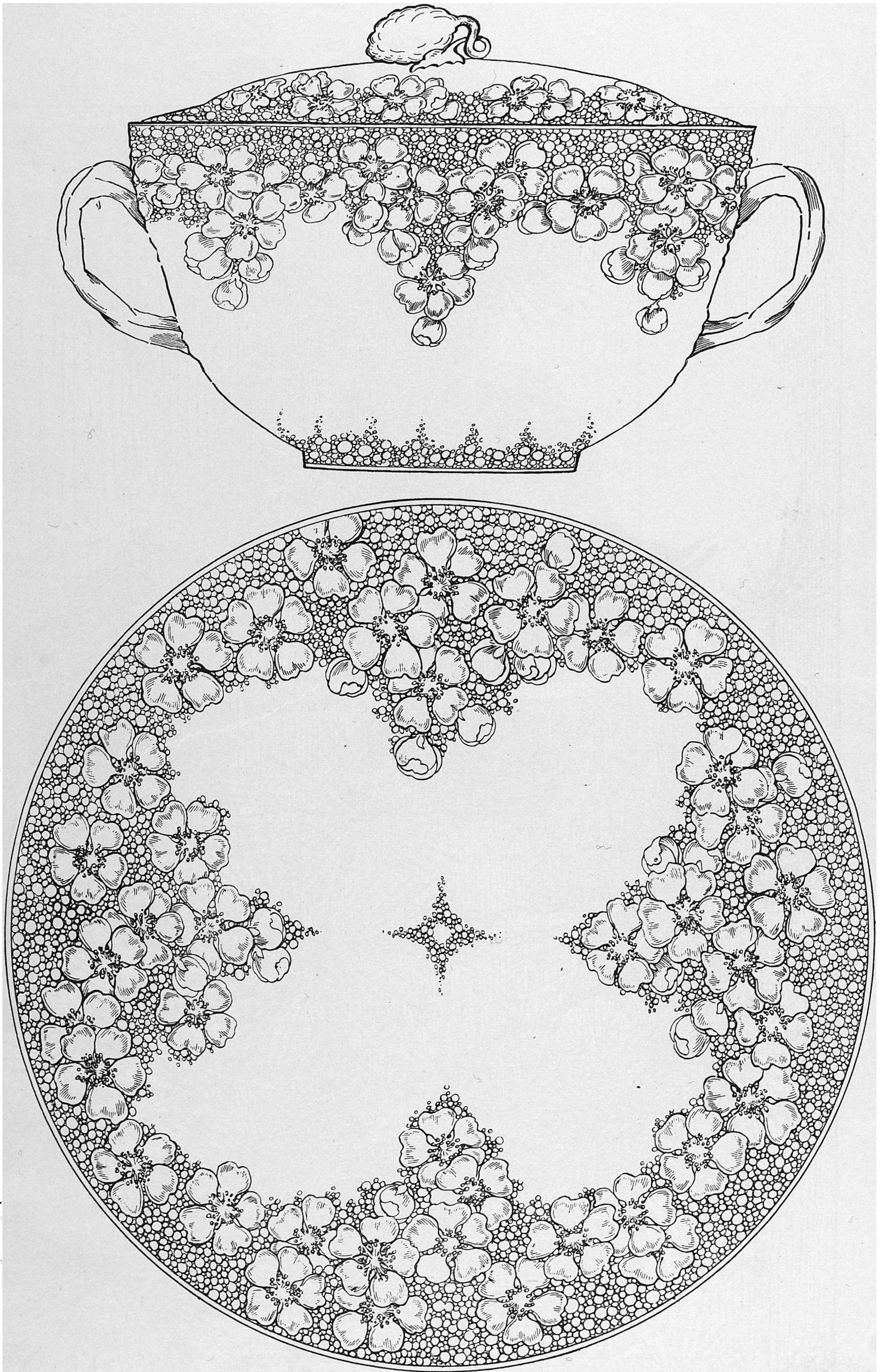
The wild sunflower (*Helianthus giganteus*), the larger bur-marigold (*Bidens chrysanthemoides*) and the sneezeweed (*Helenium autumnale*), although belonging to different genera, want much the same treatment. Some one of the cadmiums will suit their pale or deep yellow rays; then the Siennas, umbers, terre verte and Naples yellow may be used for touching in the centres. The rays of the marigold have more breadth, but by using a good-sized sable brush and giving some pressure, they may be laid in with single strokes from the margin to the centre. The sere autumn grasses harmonize pleasingly with any of these, and relieve their golden tints with warmer shade than their own leaves are likely to supply.

The pigeon berry or poke-weed (*Phytolacca decandra*) possesses more beauty than is usually accredited to it. Its flowers, which are in long racemes, are very delicate and wax-like, with pure emerald centres and light pink stems. When the earlier ones are transformed into rich purple madder berries and the later ones are still in bloom, the plant is very showy; it would be used for decoration more than it is if it were easy to get it in an attractive shape; but although its flowers and berries are so beautiful, it is inclined to be ungainly, and a good deal of skill is needed to adapt it to a pleasing design. Dry stalks and grasses go well with it and help to conceal its gauntness.

The shrubby bittersweet (*Celastrus scandens*), when in perfect fruit, may be used very effectively for small decorative designs. The scarlet covering of the seeds requires vermilion and burnt Sienna, and the opening orange-colored pods, cadmium. With water-colors a mass of the fruit may be washed in with cadmium, without regard to the pods, which may afterward be brought up to the actual color with scarlet lake. If the leaves are all gone, some of the finer dried grasses may be introduced.

H. C. G.

In oil painting white always needs modification with some other color. If it is cold, a little ivory black may be added; if warm, a little burnt Sienna; if brilliant, a little Indian yellow or yellow ochre. Most whites, in warm evening light, may be best represented by brilliant yellow modified as above, silver white being kept for the very purest only. In distant clouds, a little vert emeraude and rose lake or garance added to the white for the lights give an excellent result. A warm gray may be



APPLE-BLOSSOM DECORATION FOR A HONEY DISH. BY I. B. S. N.

(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 110.)





NIGHT-HAWK AND NIGHTINGALES. BY C. M. JENCKES, AFTER C. SCHULLER.

(FOR TREATMENT IN OILS AND FOR GLASS AND TAPESTRY PAINTING, SEE PAGE 117.)

got from white, bitumen (or, other transparent brown) black and a little yellow ochre. If it should be very warm a little burnt Sienna may be added. This last will especially be needed if the neighboring tones are warm. A cold gray may be got from black and white modified by ochres and lakes, or from brown and blue. Mixtures of vert emeraude and lake give silvery aerial grays. A good plan may be to compose your grays of whatever brilliant colors are dominant in your landscape, mixed with their complementaries.

China Painting.

USE OF GOUACHE OR MATT COLORS.

MUCH decorative work is done now in imitation of the Royal Worcester and Royal Dresden wares. Colors specially prepared for the purpose are to be had of all the principal dealers.* They are called Gouache colors. They are not made in great variety, but for this style of work an extensive palette is not needed. The decoration is of the simplest character. Only a few colors are used on a single piece, and these always in combination with gold or bronzes.

For decorative objects, such as vases and plaques, they are very suitable. Hancock's Worcester colors, it may be remarked, come moist as well as in powder. The metallic paints are in various tints—light green, brown, red, purple, Roman, platinum, etc. After one firing gold can be worked over these colors with good effect. Always draw the design in water-color on the tinted ground before attempting to paint it in gold. If you wish to produce a delicate tint in any Gouache color, you proceed much as you would in painting in Gouache with ordinary water colors—that is, not by using a thin wash of the pigment, but by adding Gouache white to the pigment as you would add Chinese white in painting opaquely in water-colors.

These colors are retailed at twenty, thirty and fifty cents. You can get black, blue, celeste, brown, blue green, yellow, pink, purple, red, flesh-color, rose, violet and ivory for Worcester grounds, and light and dark shades of many of the colors named. The ivory tint for grounding is generally preferred to any other, the smooth, dull creamy white being a characteristic of the genuine Royal Worcester ware. Specimens of this artistic pottery can be examined by the student at any of the leading china stores in the country.

The relief enamel colors used for high lights in flowers or other decorations are much to be preferred to the method of putting on white enamel and tinting it after one firing. These can be obtained in a dozen different colors, and are mixed in the same manner as powdered overglaze colors, with fat oil and turpentine. They are fired at the same degree of heat as the Lacroix colors. The mixture should be like a paste, and pretty stiff. They can also be mixed with gum-arabic water or sugar instead of with fat oil. The price per bottle is fifteen cents. The colors are blues, browns, greens, lemon yellow, celeste, pink, turquoise, orange, white No. 1 and white No. 2. These relief colors can also be used dropped on the ware in small spots resembling jewels. For small flowers, such as the arbutus and lily-of-the-valley, they are valuable additions to the general effect.

The first principle to be thoroughly understood by the young amateur in the use of these Gouache colors is that they are *not* intended for the general decoration of tea and dinner sets. When heightened by splashes of gold

or raised gold outlines, one can readily understand why they are not suitable for actual table use.

In some respects their manipulation is in direct opposition to other methods of overglaze painting. These colors are prepared in the same way, it is true—they come in powders, in bottles, and are sufficiently ground. They are worked on the palette with a drop or two of fat oil, enough to moisten the amount of powder used. Rubbed evenly to a smooth paste, which is very readily done, they are then thinned with turpentine or lavender oil to a proper consistence for painting on the ware. They are fired at the same rose heat as the Lacroix and Hancock colors, but they come from the kiln with an entirely different appearance. Instead of the exquisite glaze which we so earnestly seek for and admire, these are unglazed and have a soft, velvety look. The secret of this is the absence of flux in their composition. Do not make the mistake of adding flux as you would to your other colors.

Another point of dissimilarity is in the addition of white to produce lighter tints. Those who have painted with water-colors on silk, velvet or tinted paper will readily understand that every color requires the addition of white, and a great deal of white, to produce light tints. It is so with these. The light tints desired in these matt colors must be made by adding more or less white, and they *must be applied just as heavily* as the darker ones.

The colors are used principally for conventionalized flowers and designs, but the work may be shaded to some extent. Gold is much employed in accentuating or outlining flowers or forms, and is used sometimes in lines or splashes over the color. The gold used over the color should be the unfluxed kind. It is best to have the color fired before the gold is painted over.

The first thing to be done is to get rid of the white glazed surface of the china—the first thing, because the whole effect of these colors is better without the glazed surface near them. So the whole surface must be tinted. This can be done in various colors to suit individual taste or for especial adaptation. There are about forty colors in all, and the range is quite equal to any kind of decoration desired.

Much of the Royal Worcester pottery we see in this country is tinted in ivory, without the addition of white. This color is already prepared in powder, and only requires fat oil and turpentine to give it proper consistency for painting on the ware. It is laid on as evenly as possible with a large brush and dabbed with a brush blender or a bit of cotton tied up in silk, linen or chamois skin—exactly as you would tint a plate with Lacroix colors. Those who work on china will readily understand the advantage in having the groundwork fired before proceeding further. But if the kiln is at a distance or if for other reasons the work must be resumed, wait until the ground is perfectly dry. To effect this with haste, put the object in a common stove oven or hold it over an alcohol lamp. When dry, draw the design with a hard lead-pencil, or if preferred, with carmine in water-colors—never with black, lest the ground be soiled. The color inside the design must next be removed, in small places with a sharp pointed knife, elsewhere with erasing oil or a rag twisted into a hard point and dipped in turpentine. With ordinary care this is an excellent way to remove color. In all cases, extreme cleanliness in all parts of the design must be maintained. The next thing is to paint the leaves or flowers in natural or conventionalized methods. The paint wet with oil, for working well, is very much the same color it will be after firing. But here, as with other china colors, a test plate will be invaluable. If you make your own tests you can be reasonably certain of the success of your work. The colors can be mixed together as Lacroix colors are mixed, the same principles being followed as

to the mixing of iron and gold colors. They all fire well at the same degree of heat, and are susceptible of repeated firings, with one exception. This is coral red, which, you remember, must never be fired twice. You will be agreeably surprised to find that these paints mixed with white are very easy of manipulation on the glazed surface of the china, probably because they are more opaque than the ordinary colors.

For first practice take a plaque, tint it with ivory, draw some conventional design in flowers—The Art Amateur is full of them—erase the color and paint in the design with yellow brown No. 1. You can outline this in unfluxed gold before the first firing, or you can have the plate fired and then add the outline with ordinary gold or with the liquid gold. By this time you will have learned how simple and effective is this form of decoration, and you will also learn that not many colors are required to produce very elegant and artistic results. The pink, rose and light purple, which burn out in delicate crushed strawberry tints, are charming. So are the reds, the flesh-colors, one and two, the pompadour red, regular red and best red. The yellow greens, the bronze greens and the blue greens are beautiful alone, without the addition of bright flowers. The hopvine blossom is a very favorite decoration, done in yellow greens and bronze greens. The gold outline of course enhances the value of the whole. If you use the reds, find a good conventionalized poppy; no flower is more effective than this.

Browns and yellows always look well together, and are harmonious in almost any room. There are six different browns in these colors.

Gold lines in relief, for outlines, or petals, or leaf veins, or tendrils, add much to the elegance of artistic pottery.

Methods of treatment with other kinds of gold will be given in a chapter on Golds and Bronzes.

L. STEELE KELLOGG.

TREATMENT OF THE DESIGNS.

IN executing the red lily decoration for a cracker jar, use for the flowers bright red, shading with the same or with red brown and outlining with gold. Use gold also for the pistil, stamens and anthers. For the leaves and stalks use either light brown or brown green, outlining with gold. Leave the white of the china for background, clouding it irregularly with gold. On the cover use red for the twig handle, marking the divisions with gold. Use gold also for the lining and outlining of the border. For the darker portions of the border use red.

In painting the fish plate (No. 9 of the series) make the rocks at the left blue gray, and shade with brown 108 and black. The sea-weed on top is a deep pink, almost red, shaded with the same color. The coral polyps are a delicate creamy color; use yellow ochre shaded with gray, and introduce a very little pink on the edges. Make the fish blue gray, and shade with the same color, making the backs bluer. Foreground rocks, gray; weed, delicate grass green, shaded with brown green; water lines, blue gray.

The design of apple-blossoms for a honey dish and plate, given on the preceding page, is intended to be executed in monochrome. Either deep blue, carnation or one of the rich greens will be very pleasing. The flowers can be painted in a very pale wash of carnation, then outlined in the full strength of the color and all the background work can be done in gold. Still another suggestion is that the flowers can be painted in light carmine, outlined in the same color and the background worked up in brown green and a little mixing yellow with it. The flowers would also be effective in jonquil yellow and the dotted work in green. Outline the yellow flowers with brown green.

* Those of our readers who are unable to get what they want in china-painting materials from their local dealers should write direct to Sartorius, Marsching, Walter, or any of those who advertise in The Art Amateur under the head "Art Supplies," always remembering to mention the name of this magazine.

